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Season of 1924

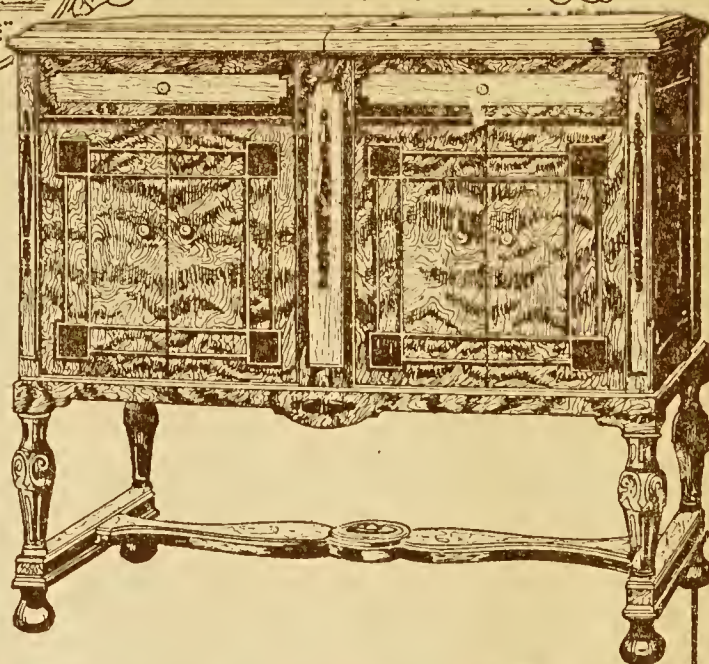
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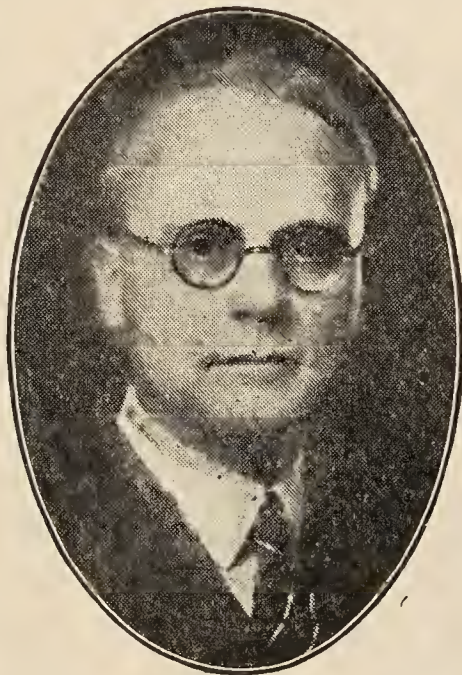
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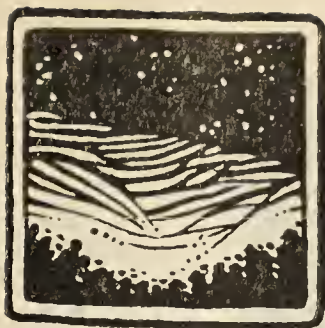
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Alexander Roman
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Anthony Briglio
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Morris Stoloff
Davol Sanders
Max Donner
Max Amsterdam
R. M. Staples
J. D. Okel
George J. Benkert
T. H. Reiss

Second Violins

Edmond Foerstel, Leader
A. R. Shepherd
Loren L. Powell
George Glaszman
Osmar Dietz
F. W. Kuphal
J. C. Petersen
Gerhardt Foerstel
Richard Schliewen
Woldmer Seliger
E. S. Doolittle
Harry Zagon
Hans Wippler
Max Weil

Violas

Emile Ferir
Solo Viola
Philip Cohn
Christian Timmner
Allard De Ridder
F. R. Wismer
Louis Hintze
Boris Gershgorn
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Eli Poliakin

Cellos

Ilya Bronson
Solo Cellist
Frederick Gaillard
Joseph Heindl
N. Dinger
Franz Lusschen
F. S. Gutterson
Fernand Lhoest
Earl M. Bright
E. C. Walker
Philip Musgrave

Basses

Ernest Huber, Leader
Louis J. Previati
Richard Schurig
A. W. Riches
A. Gruen
Frank Jurasek
Joseph Glassman
A. Casertani
Joseph Satzky
Paul Mattersteig

Harps

Alfred Kastner
May Hogan

Flutes

Andre Maquarre
Jay Plowe
J. J. Gilbert
W. E. Hullinger

Piccolo

J. J. Gilbert

Oboes

Henri De Busscher
Philip Memoli
V. Schipilliti
Frank Maselli

English Horn

V. Schipilliti

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Pierre Perrier
A. Raimondi
Charles Jenner
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Bassoons

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A. Heynen
Joseph Borgia
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Contra Bassoon

Joseph Borgia

Horns

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O. Perissi
V. De Rubertis
Felix Mitze

Trumpets

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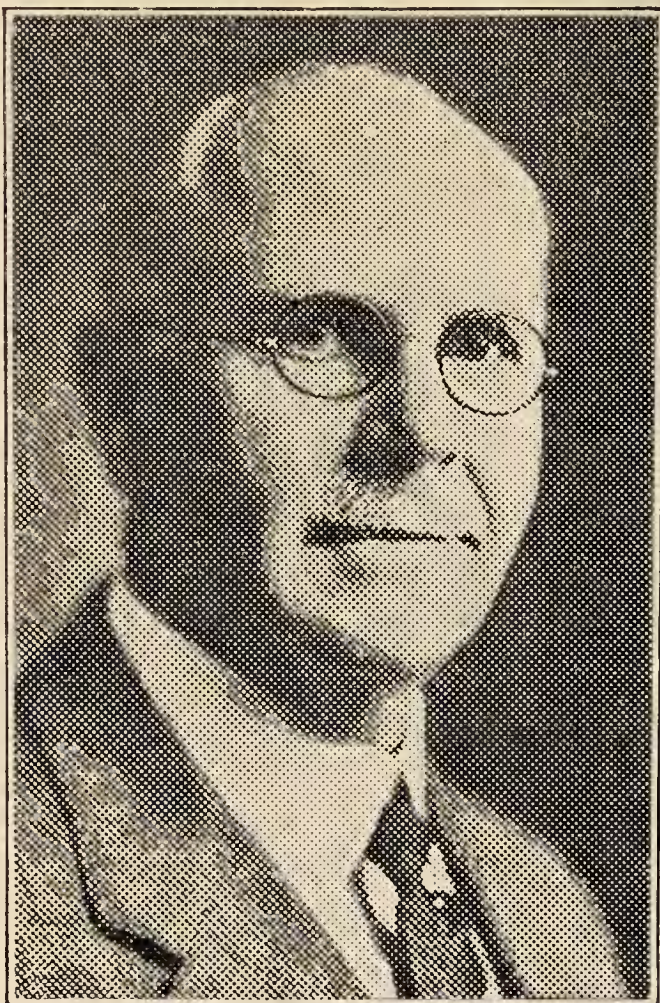
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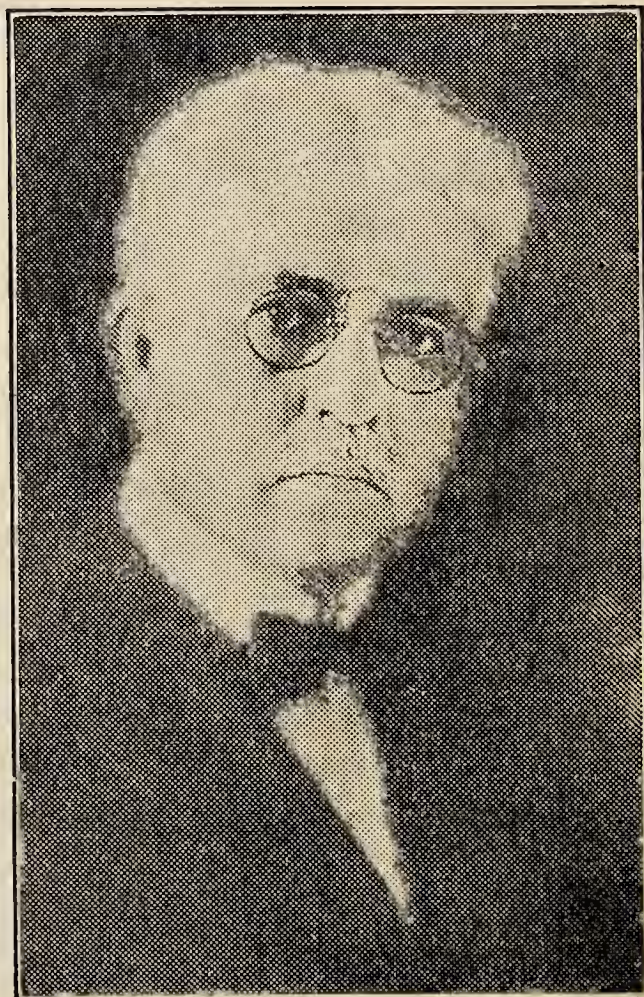
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PROGRAM

Brahms

Symphony No. 1, in C Minor

Un poco sostenuto—Allegro

Andante sostenuto

Un poco Allegretto e grazioso

Adagio-Piu andante, Allegro non troppo ma con brio

INTERMISSION

Liadow

Russian Folk Songs

(First Time in Los Angeles)

Borodin

Dances from "Prince Igor"

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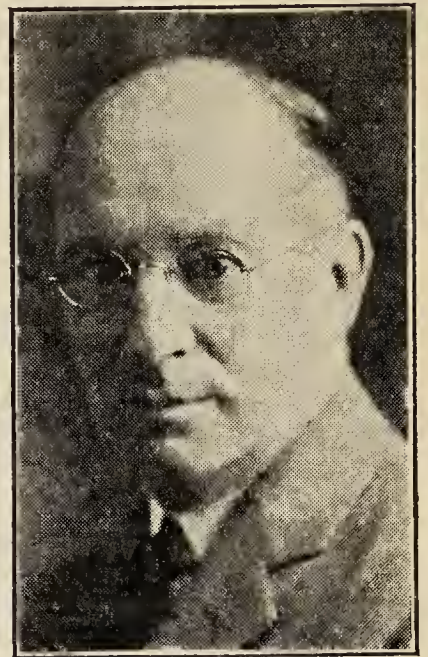
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PROGRAM NOTES

First Symphony—Brahms

Johannes Brahms, born in Hamburg in 1833, was the son of an orchestral contrabass player, and was trained for music as a matter of course from his earliest years. He made a concert tour as a pianist with the violinist Remenyi, taking along his early compositions; he met Liszt, and did not get on with him; he was greeted by Schumann as the comin ggenius, the "chosen youth, over whose cradle the Graces and the Heroes seem to have kept watch." At this time he was a tow-haired, smooth-faced youth of twenty, stocky and vigorous, with blue eyes of great liquidity and depth, and a still boyish soprano voice.

His symphony was completed at the age of 43 after ten years of work. It occupies a unique position in the world of music, for it is not only the first of his four symphonies, but also one of his greatest, by man yregarded as the greatest. It is one of the most compete examples of his creative art and thoroughly expressive of his personality and matured judgment.

Uplifting peace breathes from almost every bar of his second movement, played tonight.

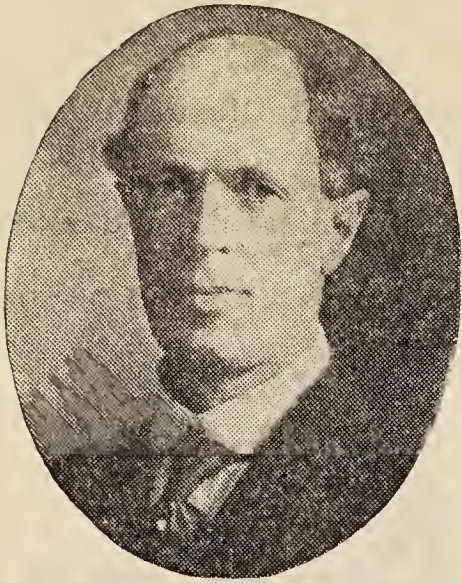
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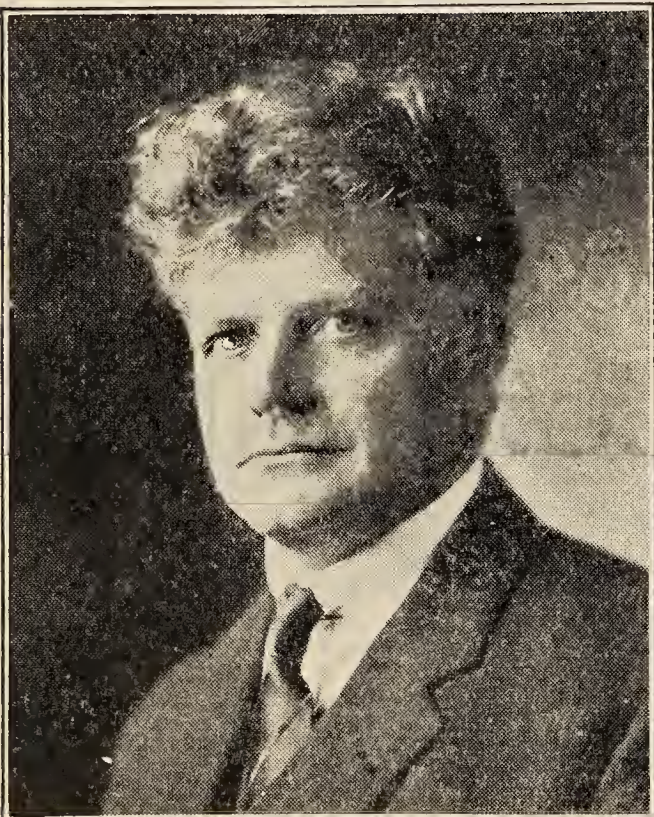
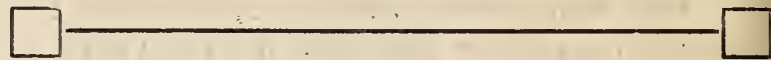
(Incumbent)

Candidate to Succeed Himself as
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Full Term

Judge Shaw has lived in this county 37 years, and has practiced law 26 years. He was Assistant City Attorney of Los Angeles 3 years, Chief Deputy District Attorney of Los Angeles County 6 years, City Attorney of Eagle Rock, Tropico and Glendale, and has held other responsible positions.

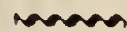
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PROGRAM NOTES—Continued

Russian Folk Songs—Liadow

Together with Balakirev and Liapounow, Liadow was charged by the Imperial Geographical Society of Russia to make researches into the Russian Folk music of the various districts throughout Russia, the Caucasus and even in Siberia. The pieces played tonight are the partial result of this work. Liadow is not a prolific composer. He was profoundly influenced by his countryman, Chopin. The evidence is extremely pronounced in his piano works, at the same time their distinctively Russian coloring and gay, frequently humorous character, saves them from the reproach of servile imitation. This is the first performance of the songs in Los Angeles.

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PROGRAM NOTES—Continued

Dances from Prince Igor—Borodin

Borodin, besides being a great composer, was a general officer in the Russian army. His two symphonies are frequently heard. Prince Igor was his only opera. It was left unfinished at his death, but was completed by the collaboration of Rimsky-Korsakow and Glazounow and published in 1889. The cheerful major coloring and healthy popular optimism of the opera form an agreeable exception to the usual somber tone of Russian opera. The Dances played tonight are strongly nationalistic. This is their first performance in Los Angeles in their complete form.

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PROGRAM

Mendelssohn Music to "A Midsummer Night's Dream"

Overture
Nocturne
Scherzo
Wedding March

Saint-Saens Symphonic Poem, "Danse Macabre"

Liszt Hungarian Rhapsody No. 2

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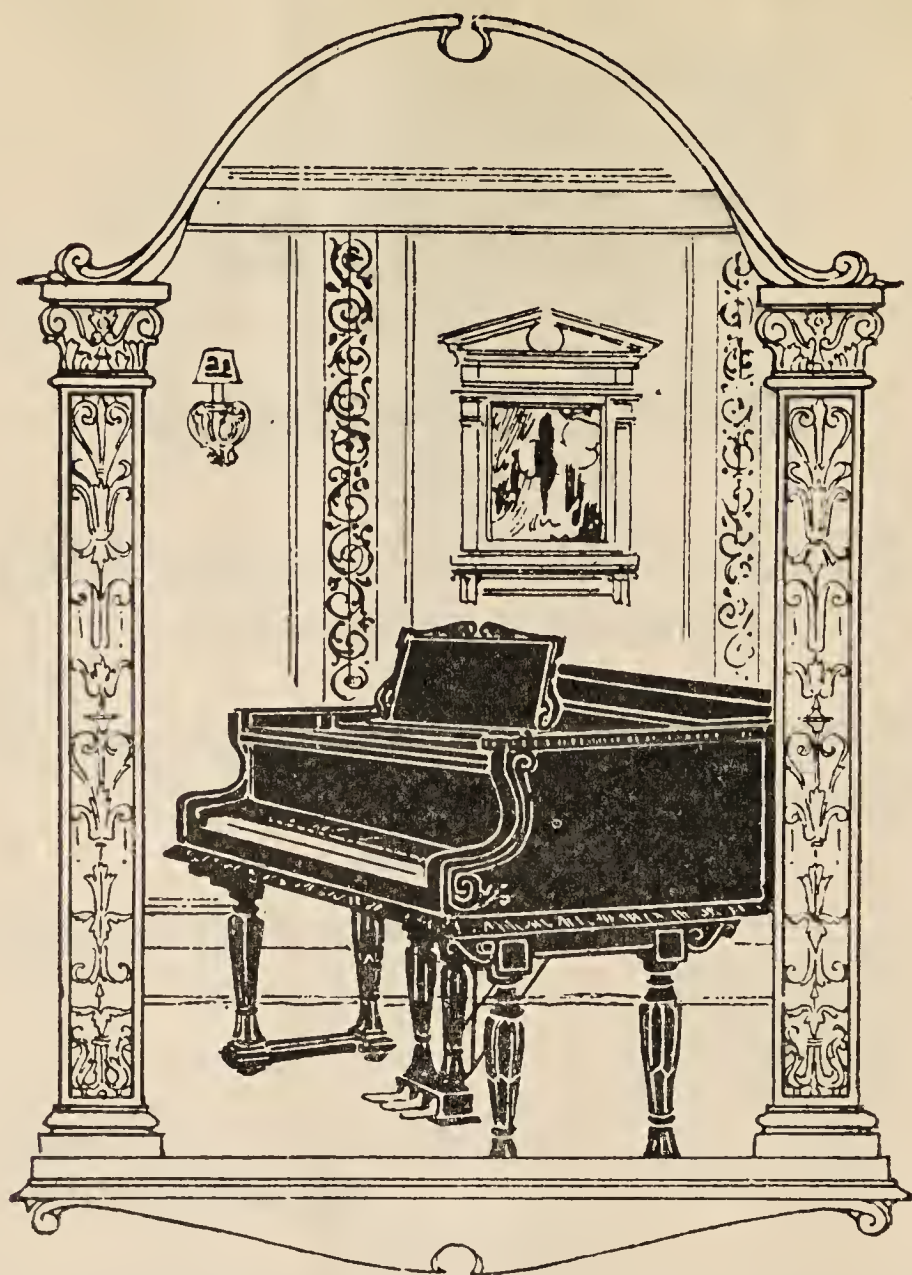
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PROGRAM NOTES

Music to Shakespeare's Midsummer Night's Dream—
Mendelssohn.

Overture.
Nocturne
Scherzo
Wedding March

How little Mendelssohn developed the great gift he was born with, is well attested by the fact, that while the overture of this work was written when he was seventeen years old, and the rest over twenty years later, the music is the same in texture and handling.

The overture is perhaps his greatest work—giving full play to his happy expression of the fanciful and graceful in music.

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The Scherzo had difficult parts for flute.

The Wedding March is a musical by-word.

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PROGRAM NOTES—Continued

Danse Macabre—Saint-Saens

Death, at the stroke of twelve, intones a weird motive on her violin—the souls of the departed hear the rhythmic throb of her playing—they crowd around dancing madly. But at the flush of dawn, when the cock crows, they dispose and scurry back over Styx.

This in short, is the program of this effective composition by the great composer who has recently died at the advanced age of 87.

Hungarian Rhapsody No. 2—Liszt

The most popular and well known of the fifteen compositions in this form by the great Abbe. Written originally for piano solo, it has been orchestrated by Muller-Berghaus in a most effective way.

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PROGRAM NOTES—Continued

Euryanthe Overture—Weber

The first performance of Euryanthe took place in Vienna just a hundred and one years ago. The libretto was supplied by an eccentric poetess named Helmina von Chezy (who had also written the text of Schubert's Rosamunde) and was based on a story taken from the Decameron. The opera was a complete failure—incoherent and too long, but the overture is as fresh and beautiful as anything Weber ever wrote.

Andante Cantabile—Tschaikowsky

Arranged for all the strings of the orchestra from a quartet originally written for four strings.

Overture Solenelle, 1812—Tschaikowsky

Written to commemorate the battle of Borodino between the Russians and the invading French under Napoleon. The original calls for a brass band also, but this concert arrangement is played always.

The Russian national airs and the French Marsellaise are the themes on which the whole work is based. They are easily recognizable to the most unsuspecting ear.

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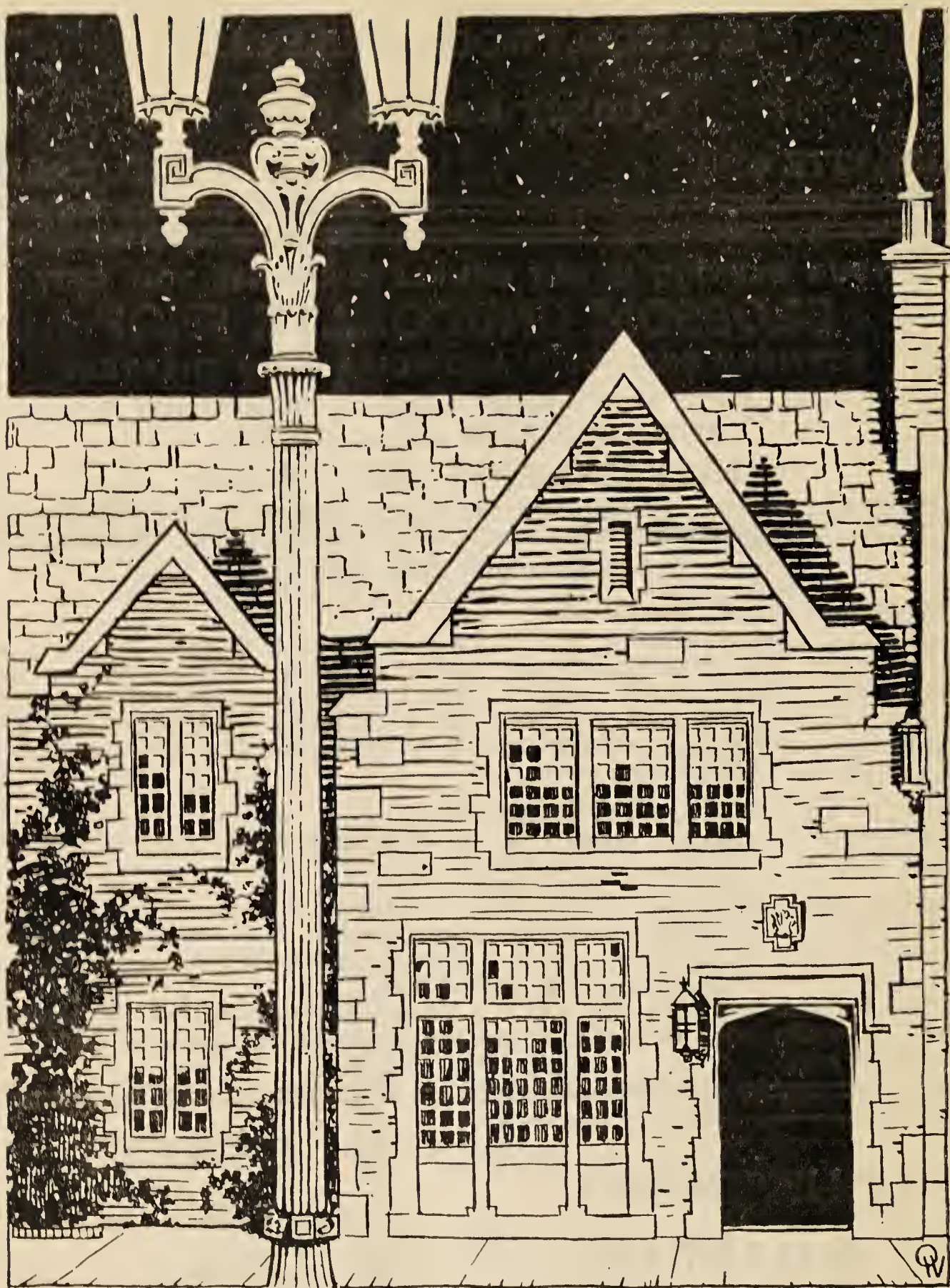
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Friday, August 8.

Alice Gentle, Soloist

PROGRAM

Rossini
Delibes

Overture, "William Tell"
Sylvia Ballet Suite

Prelude; Les Chasseurs
Intermezzo and Valse lente
Pizzicato
Cortege de Bacchus

Verdi

"Ritorno vincitor" from "Aida"

Miss Gentle
INTERMISSION

Sibelius
Strauss

Finlandia
(a) Caelic
(b) Morning

Miss Gentle

Rimsky-Korsakow

Caprice Espagnole

Alborado
Variations
Alborado
Scene and Gypsy Song
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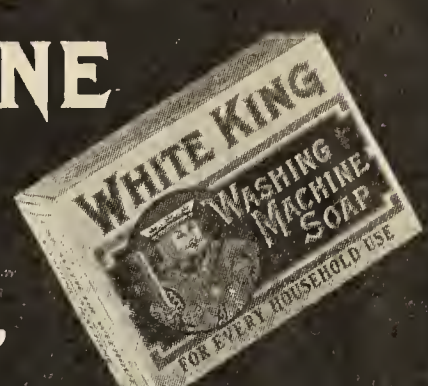


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PROGRAM NOTES

William Tell Overture—Rossini

What enduring qualities has this composition, already more than a century old, and still so loved by concertgoers that it is almost invariably part of a popular "request" program!

Sylvia Ballet—Delibes

One of the expressions of musical art in which the French composer is particularly interested is the Ballet. The Sylvia Ballet is one of the most charming and popular of the several Delibes has contributed. Its sub-title, "The Nymph of Diana," is sufficient clue to the purpose of the pantomime. It was first produced at the Grand Opera in Paris, 1876.

"Ritorno Vincitor"—Verdi

This famous aria from Verdi's masterpiece, Aida, is sung by Aida and voices her hope of Rhadames' victory in battle. It is sometimes translated "May Laurels Crown Thy Brow."

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PROGRAM NOTES—Continued

Finlandia—Sibelius

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Sibelius, who is still living, is one of the most eminent figures in contemporary art.

“Morning and Cacilie”—Strauss

These are two lovely songs by Richard Strauss for voice and piano. Both have been orchestrated by the composer and frequently appear on symphony programs.

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PROGRAM NOTES—Continued

Capriccio Espagnole—Rimsky-Korsakow

This work was first performed at Petrograd in 1887.

It is a suite of five numbers, played without stopping.

The first movement, Alborado, depicts the dawn, and is followed by variations and working out of the original theme.

Then follows the Alborado again, with different orchestration and other changes.

The scene before the Gypsy Song is a series of five cadenzas: One for drums, horns and trumpets, the second for violins, flutes and clarinets, another for flutes and timpani, and the fourth for clarinets and cymbals. The fifth and last is for harps and triangle.

The Gypsy Song follows immediately after the Scene.

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SPANISH PROGRAM

Bizet

Carmen Suite, No. 2

Marche des Contrebandiers
Habanera
Nocturne
La Garde Montante
Danse Boheme

Puccini

Prayer from “La Tosca”

Miss Real

Albeniz

Tango
Espana

Chabrier

INTERMISSION

Spanish Folk Songs

Chula la Manana

Adios, Triguena

La Hamaca

Carmen Carmela

Perjura

Arranged by Charles F. Lummis and Arthur Farwell

Gertrude Ross

M. Lerdo

Miss Real

Vigel

Characteristic Suite

Pompeya, Scene

Tarantella

Infernal Dance

Spanish Jota

Conducted by the Composer

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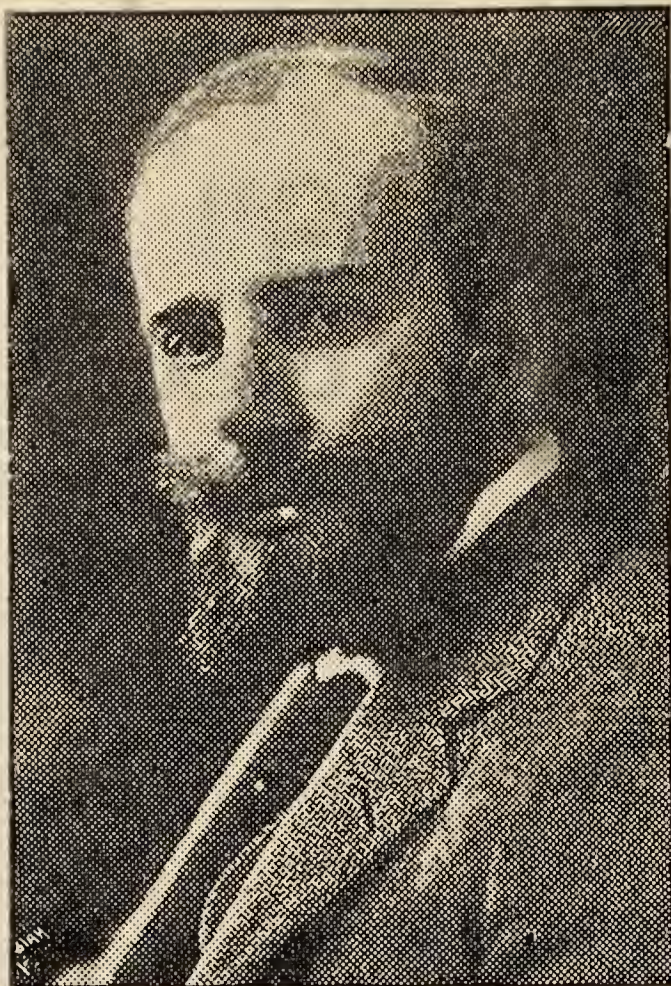
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PROGRAM NOTES

Carmen Suite No. 2—Bizet

Bizet himself arranged for two orchestral suites from the principal pieces of his most successful opera "Carmen." They contain the best known features of his famous work.

"Carmen" was given its first production in Paris in 1875. It was coldly received, and Bizet, who had put his best effort into its composition, was broken-hearted. He died three months later, never knowing that the French public changed its opinion of the opera and that the entire musical world had accepted it as one of the masterpieces of operatic literature.

Tango—Albeniz

If any defense were needed for the programming of a popular dance of a few years ago at a Hollywood Bowl symphony concert, it could be found in the strongly characteristic manner and material of the music itself. The tango is a Brazilian dance which created a furore in pre-war days and was used in every ball-room. The arrangement for orchestra is by the composer.

Espana—Chabrier

The tunes are not original but partake strongly of the Spanish folk-tune. Like so many of his countrymen, Chabrier, a Frenchman, was strongly drawn to the impetuous Spanish characteristics.

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PROGRAM NOTES—Continued

Mexican Folk Songs

Few can speak with so much authority on the subject of the folk-music of our neighbor republic as Miss Real, who tonight is presenting a number of the folk songs in costume. They, no doubt, are founded in the music of Spain but have taken on a new color and characteristic from their four hundred years planting in the soil of Mexico.

Suite—Vigel

The four numbers grouped in the suite played tonight were originally written as separate pieces. They are frankly Spanish dances cast in the serious orchestral vein. Eduardo Vigel has been for many years conductor of the opera in the Theatre Esperanze Iris in Mexico City. Many great stars have sung under his baton, including Caruso, Fleta, Ponselle, etc.

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The Hollywood Bowl is a community possession. To a very large extent the debt has been met by the famous Penny-a-Day Campaign. Thousands of loyal citizens still carry the Penny Bank on the mantle piece at home. That the stranger as well may have a part in this great institution, small bowls have been placed in the grounds to catch stray pennies. Empty your pockets of pennies and feel that you, too, are a part of the greatest community movement in our country.

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On Tuesday night, August 12, the distinguished baritone will be the special soloist. The engagement of this great singer is made possible only through the fact of his presence in Los Angeles to conduct master classes in the month of September.

TSCHAIKOWSKY PROGRAM

Thursday night, August 14, an all-Tschaikowsky program—the Pathetic Symphony, Nutcrackers' Suite and the great piano concerto. The soloist is Madame Erenyi, the great Hungarian pianist, lately come to Los Angeles.

Watch the daily papers for the announcement for the balance of the week.

The Superior Court Judges who are supporting the Hollywood Bowl in carrying their announcements in this program are all present incumbents at the Primary Election on August 6th. Their names are on the ballot for re-election.

They have are shown good judicial capacity and are considered worthy of continuance in office. Your consideration of them on that date will be appreciated.

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